

1944

Les Filles De Cadix (The Maids of Cadiz) / music by Leo Delibes; words by Alfred De Musset

Leo Delibes

Alfred de Musset

Robbins Music Corporation (New York)

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Sherry
LES FILLES DE CADIX

THE MAIDS OF CADIZ

Words by ALFRED DE MUSSET

Music by LEO DELIBES

Jeanette MacDonald
SONG FAVORITES



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MY DEAREST PRAYER	H. J. Tandler
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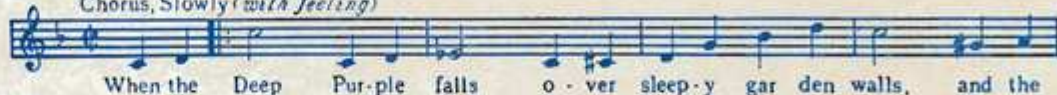
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DEEP PURPLE

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Chorus, *Slowly (with feeling)*



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MANHATTAN SERENADE

Lyric by Harold Adamson Music by Louis Alter

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DAYBREAK

Lyric by Harold Adamson Music by Ferde Grofe

Chorus, *Slow (with expression)*



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BLUE MOON

Lyric by Lorenz Hart Music by Richard Rodgers

Chorus, *Moderato (with feeling)*

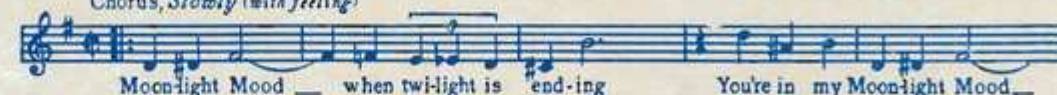


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MOONLIGHT MOOD

Lyric by Harold Adamson Music by Peter De Rose

Chorus, *Slowly (with feeling)*



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STAIRWAY TO THE STARS

Lyric by Mitchell Parish Music by Matt Malneck & Frank Signorelli

Chorus, *Slow (with feeling)*

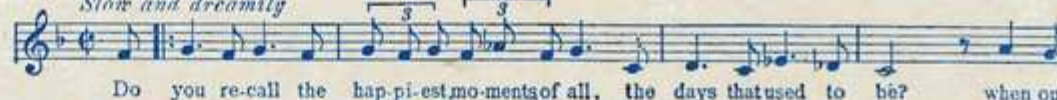


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LAZY RHAPSODY

Lyric by Mitchell Parish & Ned Washington Music by Howard Jackson & Harry Sosnik

Slow and dreamily



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Sung by Jeanette Mac Donald

LES FILLES DE CADIX

1

(THE MAIDS OF CADIZ)

Words by
ALFRED DE MUSSET

Music by
LEO DELIBES

Allegretto con moto

mf una corda e staccato

The first system of the piano introduction, featuring a treble and bass staff in 3/4 time with a key signature of three flats. The music is marked *mf una corda e staccato*.

The second system of the piano introduction, continuing the treble and bass staves.

The third system of the piano introduction, ending with a *p* (piano) dynamic marking.

Soprano

mf

1. Three lads, three maids we all did go ——— To see the spor-tive fight - -
2. While we did dance a bo-lé-ro, ——— One Sun-day eve-ning gai - -
1. *Nous ve-nions de voir le tau-reau, ——— Trois gar-çons, trois fil-let - -*
2. *Et nous dan-sions un bo-lé-ro, ——— Un soir, c'é-tait di-man - -*

The piano accompaniment for the vocal entry, featuring a treble and bass staff. The music is marked *mf* and includes a section with a repeat sign.

SH 2826-5

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ing, _____ The sky was clear, fresh
ly _____ There came to us a
tes, _____ *Sur la pe-louse il*
che. _____ *Vers nous s'en vient un*

winds did blow _____ We danced the joy - ous bo - lé - ro _____
hi - dal - go, _____ A feath - er from his hat did flow _____
fai - sait beau, _____ *Et nous dan-sions un* bo - lé - ro _____
hi - dal - go. _____ *Cou-su dor, la plume au cha-peau,* _____

rall. *a tempo*
colla voce *a tempo*

- Its strains our hearts de - light _____
- T'was thus he strut-ted dai _____
- *Au son des cas - ta - gnet* _____
- *Et le poing sur la han* _____

rall.

ing. _____ Neigh - bor, pri - thee say, If these col - ors gay
ly: _____ If thou wilt be mine, Dark eyes smil - ing sweet - ly,
tes: _____ *Di - tes moi, voi - sin,* *Si j'ai bon - ne mine,*
che: _____ *Si tu veux de moi, Brune au doux sou - ri - re,*

p un poco rit
sostenuto

rall. *a tempo*

My eyes bright-er ren-der? How look I to-day? Come! think you that my
 I'll be - have dis-creet-ly. Speak! this gold is thine! Be - gone most no - ble
Et si ma bas-qui-ne Va bien ce ma-tin. Vous me trou-vez la
Tu n'as qu'à le di - re. Cet or est à toi. Pas - sez vo - tre che -

rall. *a tempo*

rall.

waist is slen - der? Come! think you that my waist is slen-der?
 lord, and fleet - ly, Be - gone most no - ble lord, and fleet-ly.
 tail - le fi - ne? Vous me trou-vez la tail - le fi - ne?
 min beau si - re, Pas - sez vo - tre che - min, beau si - re.

rall.

a piacere *f* *dim.* *p* *3*

ah! ah! ah! ah!
 ah! ah! ah! ah!
 ah! ah! ah! ah!
 ah! ah! ah! ah!

colla voce *p*

3

ah! To words like these the Ca - diz maids most par - tial
 ah! Such words to Ca - diz maids dis - taste - ful al - ways
 ah! Les fil - les de Ca - dix ai - ment as - sez ce -
 ah! Les fil - les de Ca - dix n'en - ten - dent pas ce -

are. ah! ah! ah! ah!
 are. ah! ah! ah! ah!
 la. ah! ah! ah! ah!
 la. ah! ah! ah! ah!

ah! ah! ah! ah!
 ah! ah! ah! ah!
 ah! ah! ah! ah!
 ah! ah! ah! ah!

To words like these the
 Such words to Ca - diz
 Les fil - les de Ca -
 Les fil - les de Ca -

poco rall. *a tempo*

Ca - diz maids most par-tial are, la ra la la la la la la ra la la la la
 maids dis-taste - ful al - ways are, la ra la la la la la la ra la la la la
 dix ai - ment as - sez ce - la, la ra la la la la la la ra la la la la la
 dix n'en - ten - dent pas ce - la, la ra la la la la la la ra la la la la la

poco rall. *a tempo*

cresc. *f*

la, To words like these the Ca - diz maids most par-tial are.
 la, Such words to Ca - diz maids dis-taste - ful al - ways are.
 la, Les fil - les de Ca - dix ai - ment as - sez ce - la!
 la, Les fil - les de Ca - dix n'en - ten - dent pas ce - la!

cresc. *f*

1.

Ah! Ah!

Ah! Ah!

f

D.S. al Fine.

p

D.S. al Fine.

2.

Ah! Ah!

Ah! Ah!

f

lunga

Fine.

Fine.

Lawrence Tibbett's

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as featured by him in pictures, concert and radio

THE ROGUE SONG

Words by Clifford Gray

(BEYOND THE DAWN)

Music by Herbert Stothart

•
An Impressive
Song of the
Tibbett Manner
•

Refrain (*Fox-trot, quasi Caucasian*)

Be-yond the dawn, we be-long, the gale

Strongly accented

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WHEN I'M LOOKING AT YOU

Words by Clifford Gray

Music by Herbert Stothart

•
A Ballad of
Tender Sentiment and
Appeal
•

Chorus Quasi Barcarolle

Why is the sun bright-er? Why is the day light-er?

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TRAMPS AT SEA

Lyrics and Music by Herbert Stothart, Jimmy McHugh and Dorothy Fields

With a swing and dash

•
A Virile and
Stirring Com-
position That
Will Be Sung
Through The
Years.
•

Shup a - hoy! Do you know where you're go - ing? Tramp a - hoy!

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Modern American Ballads

AUTUMN SERENADE

Lyric by Sammy Gallop Music by Peter De Rose

Chorus *Slow and with expression*



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LAURA

Lyric by Johnny Mercer Music by David Raksin

CHORUS *Slowly with expression*

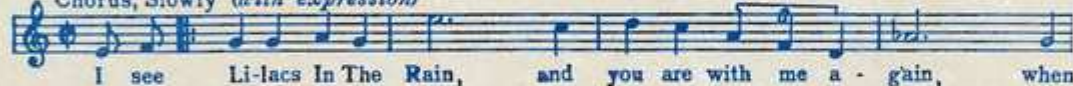


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LILACS IN THE RAIN

Lyric by Mitchell Parish Music by Peter De Rose

Chorus, *Slowly (with expression)*



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THE STARLIT HOUR

Lyric by Mitchell Parish Music by Peter De Rose

Chorus, *Very Slow (with feeling)*



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SENTIMENTAL RHAPSODY

Lyric by Harold Adamson Music by Alfred Newman

Slow and dreamily

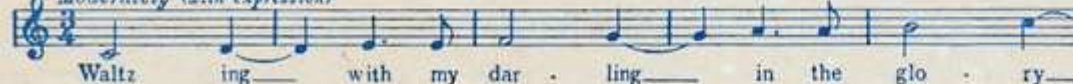


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THE AMERICAN WALTZ

Lyric by Mitchell Parish Music by Peter De Rose

Moderately (with expression)

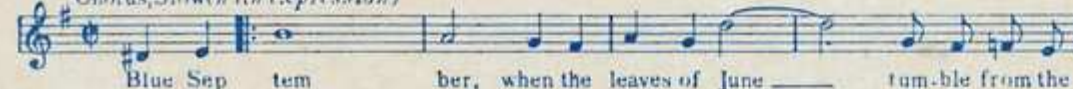


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BLUE SEPTEMBER

Lyric by Mitchell Parish Music by Peter De Rose

Chorus, *Slow (with expression)*



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• These compositions, by such significant composers as Peter De Rose, Alfred Newman and David Raksin were first published as piano solos.

• As their popularity increased, and the theme melodies attained universal renown, repeated requests from singers made it necessary to adapt them into song form.

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• The success of this series is best illustrated in the tremendous acclaim these songs have received on radio, concert and school programs.

• No repertoire of modern American ballads can be considered complete without these distinguished song favorites.

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